

The Classical Bulletin

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Side-Lights on Emotion in Vergil

One of the most cogent reasons for the popularity of Vergil's *Aeneis* is its constant, direct appeal to human emotion. Other poets try to arouse the emotion of their readers by high-flown language or various poetic devices; Vergil, while he does not disdain these means, nevertheless has his greatest claim to fame in the fact that he presents emotion as he felt it. There is only one norm by which we know that Vergil presents true emotion: the feelings presented correspond to what we—by "we" I mean the average human being—expect. Vergil's moods or emotions are not forced; they flow from his prior immersion and participation in the particular mood, and with such a real basis, that they effect in the reader a like mood or emotion. Vergil, therefore, in presenting true bases of emotion, enables the reader to live and feel the story with a most compelling faculty, his own emotions.

Vergil realized that he was dealing with human beings and not with robots. This fact is brought out very well in the allowances he made for the give-and-take of the emotional element in man. One instance of this is his use of half-lines, effective in present fact, whatever explanation in Vergil's intent we care to accept. In the very first, Ilioneus, after pleading with Dido for his and his companions' lives and telling her of his journeyings, starts anew: "Hic cursus fuit" (*Aeneis* 1.534), and then there is that break, his "pathetic half-line," which allows us to fill out the emotion of anxiety and grief for ourselves far better than Vergil himself could have expressed it in three or four more words.

Single Word Effects

Often Vergil will achieve a like result by touching the chords of the human heart with a single word. As Tennyson puts it: "All the charm of all the Muses often flowering in a lonely word." The word which struck me most forcibly was *nequiquam*. Again and again, thirty-seven times in the *Aeneis* to be exact, this one word will completely reverse the flow of thought and feeling. The reader is waiting for the word—his reason tells him that the statement before his eyes cannot be true; his emotions tell him that it is going contrary to the trend of events—and then in a brilliant *volteface*, Vergil saves himself with—*nequiquam*. An example will clarify matters. In a vain defense of Troy, King Priam is presented.

Arma diu senior desueta trementibus aevo
Circumdat nequiquam umeris, et inutile ferrum
Cingitur (*Aeneis* 2.509-511).

In This Issue . . .

Side-Lights on Emotion in Vergil	
How Poor Is Poor Enough?	Ralph J. Bastian, S.J. 61
A Pedagogical Crescendo: Three Authors	William Hardy Alexander 63
Vergilian Epitaph: "Servantissimus Aequi"	James Aloysius Kleist, S.J. 65
Now—Sincere Thanks	Editorial 66
Would a Gayley Help the Russians?	Editorial 66
Breviora et Petita	Chauncey Edgar Finch 67
Reviews: Joseph Crehan, S.J., <i>The Osterely Selection from the Latin Fathers, With Introduction and Notes</i> (Cornelia P. Brossard, page 70); A. R. Benner and F. H. Fobes, <i>The Letters of Alciphron, Aelian, and Philostratus, With an English Translation</i> (L. R. Lind, page 71).	68
Index to Volume 27	71
Materials Available through the Office of The Classical Bulletin	72

The *inutile* here even emphasizes *nequiquam*. Can we not see the old man ineffectually trying to shoulder his huge shield? The feebleness of Priam is again brought out:

Sic fatus senior, telumque inbelle sine ictu
Coniecit, rauco quod protinus aere repulsum,
Et summo clipei nequiquam umbone pependit.
(*Aeneis* 2.544-546.)

Once again the statement of the positive fact, reversed by *inbelle* and *sine ictu* and finally by *nequiquam*, seems much more natural, more human, than any direct negative statement of the failure of the old man's spear.

Another favorite word of Vergil's is the participle *moriturus*. The conjunction of the word to the name of a person in contexts of singular beauty forcibly imprints upon the mind of the reader "the doubtful doom of human kind," and is one of the reasons why Vergil is often looked upon as the poet of human sorrow—*lacrimae rerum*.

Instances in the Georgica

In the *Georgica* we first meet Eurydice as she is running along the banks of a river:

Illam quidem, dum te fugeret per flumina praeceps,
Immanem ante pedes hydram moritura puella
Servantem ripas alta non vidit in herba.
(*Georgica* 4.457-459.)

The appearance of the snake is startling enough; but no sooner is it mentioned than we meet with *moritura*, and the sudden realization comes upon us that this beautiful maiden, rejoicing now in nature's

grandeur, is going to die. And already, before we read Vergil's next lines, we are in the mood to mourn with him:

At chorus aequalis Dryadum clamore supremos
Impleunt montes; fierunt Rhodopeiae arces
Altaque Pangaea et Rhesi Mavortia tellus
Atque Getae atque Hebrus et Actias Orithyia.
(*Georgica* 4.460-463.)

And finally we join Orpheus in his plaintive threnody for his spouse:

Ipsa cava solans aegrum testudine amorem
Te, dulcis coniunx, te solo in litore secum,
Te veniente die, te decedente canebat.
(*Georgica* 4.464-466.)

Moritura Dido

The outstanding figure to whom Vergil attributes this epithet is Dido. No less than four times in the last half of the famous fourth *Aeneis* does he remind us of her inevitable destiny, as if by the repetition of this word he would emphasize the utter futility of her attempt to hinder Aeneas and to oppose the foundation of Rome.

The love of Dido for Aeneas and their carefree life together go on a while blissfully enough. Only after Dido learns that Aeneas is preparing to leave Carthage does she break out into impassioned speech:

Dissimulare etiam sperasti, perfide, tantum
Posse nefas, tacitusque mea decedere terra?
Nec te noster amor, nec te data dextera quondam,
Nec moritura tenet crudeli funere Dido?
(*Aeneis* 4.305-308.)

Yet no sooner does Dido try to hold Aeneas back from the mission given him by the gods than—*moritura*—we know that she will pass away before this can be accomplished.

It is a different Dido whom we see later. Her love has eaten into her heart, and she begs her sister Anna to entreat Aeneas to stay on any terms, even if only to wait for the spring and fair weather. But—again *moritura*—we know with certainty that all will turn out well, even though Dido is trying her utmost to hold Aeneas back.

Ire iterum in lacrimas, iterum temptare precando
Cogitur, et supplex animos submittere amori,
Ne quid inexpertum frustra moritura relinquat.
(*Aeneis* 4.413-415.)

The story moves on. Dido builds a pyre, ostensibly to burn everything that reminds her of her love, but really to be her death-bed. In the act of sacrifice, when, according to the rites

Ipsa mola manibusque piis altaria iuxta,
Unum exuta pedem vinculis, in veste recincta,
Testatur moritura deos et conscia fati
Sidera (*Aeneis* 4.517-520),

it is plain that Aeneas will go onward, unhindered.

And finally, in the last speech of Dido, half-crazed as she sees the dawn whitening the sails of the Phrygian barks on the Mediterranean Sea, she cries out, "Quem metui moritura?"—as if she at last recognized her fate and gave in to the will of the gods.

Thus Dido is fated to die because she opposed the commands of Fate.

These words, pregnant in meaning, and many others like them, this "gift of expressing much in little, and sometimes in silence," as Dryden stated it so well, is one of Vergil's most human characteristics. The gift shows that he was not a machine turning out metrically perfect verses; it shows that he was a man who took human personality into consideration in every phase of his work.

The Dramatic in Vergil

We have illustrated Vergil's ability to arouse human emotion from the viewpoint of individual words and lines. To think that he confined himself to these small, almost technical, devices is a mistake. There is another characteristic, of a broader scope, which shows that he desired to sustain high reader-interest. This trait is Vergil's use of drama. It is a well-known fact that drama is one of the most powerful means for exciting human emotion, and that Vergil recognized this fact is illustrated by such tragic tableaux as the death of Mezentius and his son, the touching love story of Dido, and, the point I wish to discuss here, the episode of Nisus and Euryalus.

In this incident, comparatively short as it is, we meet (not for the first time, it is true), come to love, hope for, and finally commiserate, these two youthful proponents of virtue and bravery. The really tragic element in this story, and the fact that I think Vergil was most eager to establish, is the fact that these two lives need not have been lost. It was through his own folly that Euryalus was taken, and Nisus was killed only because of his loyal and devoted comradeship. The musing of Nisus, "An sua cuique deus fit dira cupido?" shows a trait still found in human nature.

We all know the story. At first Nisus refuses to allow Euryalus to accompany him, but finally gives in to his protestations; the Latins, "Somno vinoque soluti," offer no resistance to their passage; but the two, encouraged by the lack of opposition, delay to spread slaughter among their foe. One sleeping or dozing Rutulian after another falls victim to the boldness of the two youths, until they suddenly realize that dawn is approaching. Then it is that Euryalus, in the flush of his first victory, dons the armor that he has stripped from the enemy. Vergil's sense of the dramatic is shown plainly when certain Latins

Iamque propinquabant castris muroque subibant,
Cum procul hos laevo flectentes limite cernunt,
Et galea Euryalum sublustri noctis in umbra
Prodidit immemorem radiisque adversa refulsit.
(*Aeneis* 9.371-374.)

Two Doomed Youths

Vergil does not say that the two youths were seen clearly, but he almost lets us fancy that they are going to escape, for all this occurs "sublustri noctis in umbra." Picture the scene these few words paint:

heavy night shrouds the Rutulian fields, although in the east the first faint streaks of dawn are beginning to appear, for the moon is hidden for the moment behind dark banks of clouds. Then a chance rift in the sky, and a gleam of light glitters forth from the helmet taken from Messapus by Euryalus, which is seen by the advancing horsemen. The action straightway quickens as the riders pursue the two ill-fated youths through a neighboring woods. Euryalus, encumbered with the armor foolishly taken from the enemy to satisfy his boyish desire, is seized; while Nisus escapes. But Vergil was describing here love that knew no bounds. Back went Nisus; and as he came upon the band gathered around the captured Euryalus, he tried in vain to disperse them and save his comrade. Seeing the leader kill Euryalus, he plunged forward toward him, brooking no hindrance—not three hundred armed men were able to halt his advance until he had buried his gleaming sword right in the mouth of the Rutulian chieftain. But not even here does Vergil leave us to brood over our sorrow; here there yet lie greater potentialities, and his is the mind and dramatic genius to develop them to the utmost.

Back in the camp of the Trojans rumor has already brought the sad news to the ears of the mother of Euryalus; and as happened to Andromache of old, so the spindle falls from her hands to the floor and she runs wildly to the wall of the camp, from which she sees the Rutulians parading around the fort:

In hastis
Praefigunt capita et multo clamore sequuntur
Euryali et Nisi (*Aeneis* 9.465-467).

Euryali et Nisi—even Vergil can go no further, but stops there, in the middle of the line, at the last sad remembrance of these two heroes who went forth to bring salvation to the Aeneasless Aeneadans, and returned, their heads held at spears' points by the enemy.

The brief story, taken from a very small portion of the entire *Aeneis*, gives some idea of the dramatic power and appeal which Vergil can exercise. True, it is epic poetry he is writing, but we cannot fail to sense that Vergil knew that there must be variations, lights and shadows, on the vast canvas of the main action. We also see how much more value he gives to his work when he breaks away from the straight narrative by inserting such incidents as this one. And not only is this *epyllion* a gem in itself, but it goes far to excite the emotions of hope and sympathy in his readers. It is these emotions that Vergil is most interested in arousing, and when he sees that he can achieve his purpose by means of drama, he does not hesitate to use it.

The very diversity of the aspects of Vergil's poetry treated in this paper is an additional proof of our assertion that Vergil was trying, chiefly through

emotional appeal, to maintain reader-interest; and that to do this he used all the possible means—successfully.

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How Poor Is Poor Enough?

Seneca's *De Vita Beata* 18.3 (*Dialogi* 7.18.3)
reads in Hermes' edition¹ as follows:

Curet aliquis, an istis nimis dives videatur, quibus Demetrius Cynicus parum pauper est? Virum acerrimum et contra omnia naturae desideria pugnantem, hoc pauperiorem quam ceteros Cynicos, quod, cum sibi interdixerint habere, interdixerit et poscere, negant satis egere! Vides enim: non virtutis scientiam sed egestatis professus est.

5 interdixerint scripsi Gronovium secutus, qui cum (hi) sibi interdixerint coni. interdixerit A

Bourgery in his critical note² reads: *interdixerint Ruhkopf* [cum hi sibi interdixerint *coniecerat Gronov*]: -rit *codices*. The *hi* is written without angular brackets. Haase follows the *codices* in his edition.³

Let us look into the facts. Gronovius' *Notae* for both the Senecas form one volume of the Elzevir edition of 1649 in four small volumes. There is a note on the present passage which reads:

O virum acerrimum] Exclamandi particulam iubentibus Mss. omnibus delent Pincianus et Gruterus. Neque habent eam editi ante Erasmum. Recte. Sed nihilominus male affectus est locus, et abruptum illud, *Negant satis egere*. Itaque nec satis hinc expedire se fatetur Gruterus. Nam quod alicui in mentem venit, totam hanc orationem reddendam Demetrio, non Cynicis, nescio quid sit, nec apertius erit, *negavit*.

Senecae est accusantis iniquitatem prave de Demetrio sententium. Tollemus omnes turbas distinctione mutata: *Virum . . . hoc pauperiorem, quam caeteri Cynici, quod cum sibi interdixerint habere, interdixit et poscere, negant satis egere*.⁴

Evidently this is not the Gronovius whom Hermes followed. However, in the Elzevir Seneca edition of 1672, Gronovius gives a different twist to the same note by concluding it thus:⁵ "Tollemus omnes turbas distinctione mutata et tribus litteris additis." These three letters are the two in <hi> before *sibi* in the Hermes edition's critical note, and the one involved in switching from *interdixerit* of the *codices* to *interdixerint*. What Gronovius fails to tell us in either form of the note is that this proposal of his is actually Gruter's conjecture; compare Fickert *ad locum*.⁶ In the twenty years intervening between 1649 and 1672 Gronovius had made up his mind that Gruter, who is reported only as being in difficulties in the 1649 note, had really effected a solution of the impasse. This is an error that Hermes and Bourgery should have caught; one is left wondering how many others have not been caught.

The *distinctione mutata* refers to the fact that an *O* had crept into the printed texts and hence the "O virum . . . poscere" had become treated as interjectional and the *negant* following had had its first

letter capitalized; thus a new sentence had been wrongly begun. "Abruptum illud, *Negant satis egere*," with a period placed after *poscere* and that capital letter developed in *Negant*,—yes indeed!

There seems to be no reason for altering the codices' reading, *interdixerit*, to the corresponding plural; in fact, the change is a hangover of Gruter's introduced *hi*, which, as Hermes and Bourguery saw, is unnecessary. The text should therefore read just as it stands in the codices, that is, "cum sibi interdixerit habere, interdixit et poscere, negant satis egere." The exegesis of the passage will show this to be correct.

(a) *Interdixerit*. There is no occasion to pluralize this. The member of a sect or cult is often said to do or to refrain from doing, of and for himself, what the sect or the cult as a whole lays down as dogma. It is perfectly correct, therefore, to say: "while he <Demetrius> forbade himself 'having,'" because he was a Cynic, and the Cynics as a school took that position; their vow was that of poverty. There is no necessity to write this verb in the plural just because we have had a preceding contrast set up between Demetrius and "ceteros Cynicos." Writers do not always seize on a possibility which may later be discovered by others, speculatively, to have existed.

(b) The "negant satis egere" is a restatement of "parum pauper est." It has already been noted how this was lost sight of when the accusative "virum acerrimum etc.," came to be regarded as an exclamation and was no longer recognized as the accusative subject of "egere." "Negant satis egere" is a clausular ending of the simplest type, cretic (here resolved in the second long syllable), plus spondee.

(c) There remains to be considered the connection of "negant satis egere" with the "vides enim: non virtutis scientiam sed egestatis professus est" following. For an understanding of that connection one should read the entire chapter; in it Seneca is expressing his personal resentment at the nature of the attacks being made on him on the ground that his life and his philosophy did not agree, that he preached virtue but failed in the practice of it. He names Plato, Epicurus, and Zeno in like case with himself as outstanding examples of the mistreatment he was personally being subjected to, namely, the yapping of "insignificant curs (minuti canes, 19.2)" at persons they do not know. Straight denunciation, satire, irony—all are there, the last, of course, not so obviously as the others. In the case of Demetrius the counter-weapon for use on the irresponsible critics is irony.

Demetrius is poorer than the rest of the Cynics in this regard, that while he has forbidden himself "having," he has outlawed for himself "begging" also. Many Cynics were notorious beggars, to be classified, as Lipsius puts it, "inter mendicos aut

poscinnmios." Demetrius discerned easily the flaw in that kind of thing; one must accept not only the physical state of poverty but assume the spiritual attitude towards it as well, an attitude requiring the rejection of all attempts to beg your way out of poverty. This, of course, aroused the resentment of the beggars; the cry is raised: "What does Demetrius know about poverty? He's not poor enough. He has means of his own."

This deflects the whole argument about Demetrius from the question "Is he an efficient guide to virtue?" to the downright assertion that he is not really a poor man, not poor enough, at all events, to understand poverty, as is shown by his ridiculous rejection of *poscere* ("begging in order to remedy your position"). This is where Seneca's chance arises in explaining the "negant satis egere," and we get it at once in the "vides . . . professus est." "You see why: he did not profess the knowledge of virtue but that of poverty." *Exactly the opposite of the truth, of course*; preaching the knowledge of virtue was his main interest, while the knowledge of poverty was purely incidental, as it helped or hindered virtue. But to pettifogging backbiters it supplies an avenue of attack.

That this is a sound interpretation one will see by reading on into chapter 19, where the suicide of Diodorus, an Epicurean philosopher, is discussed, some describing his action as this, and some as that, while Diodorus, before his planned death, describes exactly what the philosophy of his act is. Then 19.2 opens with these words: "de alterius vita, de alterius morte disputatis." The *vita* of Demetrius is, of course, his way of living; does it exhibit genuine poverty?

NOTES

- 1 Leipzig, B. G. Teubner, 1905. 2 A. Bourguery, volumes 1-2, and R. Waltz, volumes 3-4, *Sénèque, Dialogues* (Bude Library: Paris, 1922 sqq.). This reference is to volume 2, p. 22. 3 Leipzig, B. G. Teubner, 1874. 4 Joh. Fred Gronovius, *Ad L. et M. Annaeos Senecas Notae* (Leyden, Elzevir, 1649), p. 108. The change made by Gronovius to "caeteri Cynici" has no bearing on the issue. 5 Volume 1, p. 551. 6 C. R. Fickert, *Opera Omnia Senecae*, volumes 1-3 (Leipzig, 1842, 1843, 1845). The present reference is to volume 3, p. 174. 7 Note 6 (Lipsius) in the Elzevir 1672 edition, volume 1, p. 551. 8 "Ironicos haec dicuntur:" note 7, *ibidem* (Lipsius).

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Nulla enim vitae pars neque publicis neque privatis, neque forensibus neque domesticis in rebus, neque si tecum agas quid neque si cum altero contrahas, vacare officio potest, in eoque et colendo sita vitae est honestas omnis et neglegendo turpitudine.—Cicero, *De Officiis* 1.4.

If I deprecate the excess of specialism in classical philologists, it is not in concession to belletristic persiflage or in the belief that "it is more blessed to gush than to construe."—Paul Shorey.

A Pedagogical Crescendo: Three Authors

To the *homo sapiens* a fly is a pest. But the fly thinks differently about herself. She enjoys a privilege not shared by anybody, least of all by the miserable ant. She is the gayest of creatures in the air. She roams about at her own will, and lights wherever she pleases. Phaedrus understands her character. In a "contest for superiority" the carefree, happy-go-lucky fly boasts as follows:

Formica et musca contendebant acriter,
quae pluris esset. Musca sic coepit prior:
"Conferre nostris num potes te laudibus?
Moror inter aras; templa perlustro deum;
ubi immolatur, exta praegusto omnia;
in capite regis sedeo, quum visum est mihi;
et matronarum casta delibo oscula.
Laboro nihil, atque optimis rebus fruor.
Quid horum simile tibi contingit, rustica?"

Phaedrus as First Author

Extraordinary privileges! But the contest must go on, and *audiatur et altera pars*:

"Est gloriosus sane convictus deum,
sed illi, qui invitatur, non qui invisus est.
Reges commemoras et matronarum oscula,
aras frequentas: nempe abigeris, cum venis.
Super etiam iactas, tegere quod debet pudor:
ego granum in hiemem cum studiose congero,
te circum rura pasci video stercore.
Nihil laboras: ideo, cum opus est, nil habes;
aestate me lacessis; cum bruma est, siles.
Mori contractam cum te cogunt frigora,
me copiosa recipit incolumem domus.
Satis profecto rettudi superbiam."

Phaedrus evidently sides with the ant. The *epimythion* points the moral:

Fabella talis hominum discernit notas
eorum, qui se falsis ornant laudibus,
et quorum virtus exhibet solidum decus.

Here is something for Phaedrus's detractors to think about. And we, too, may search our own heart and see whether we are more like the fly or like the ant. Probably we are both by turns.

Eutropius as Successor

It is time we turned to Eutropius, whose *Breviarium ab urbe condita* is not so well known as it might be. Eutropius lived at the court of the emperor Valens (A. D. 364-378). We quote chapter 2 of his first book:

Condita civitate, quam ex nomine suo Romam vocavit, haec fere egit. Multitudinem finitimorum in civitatem recepit: centum ex senioribus elegit, quorum consilio omnia ageret; quos senatores nominavit propter senectutem. Tunc cum uxores ipse et populus suus non haberent, invitavit ad spectaculum ludorum vicinas urbis nationes, atque earum virgines rapuit. Commotis bellis propter raptarum iniuriam, Caeminentes vicit, Antemnates, Crustuminos, Sabinos, Fidenates, Veientes; haec omnia oppida urbem cingunt. Et cum orta subito tempestate non comparuisset, anno regni trigesimo septimo ad deos transisse creditus est et consecratus. Deinde Romae per quinos dies senatores imperaverunt: et his regnantibus annus unus completus est.

Nepos as Third

Cornelius Nepos is in *manibus omnium*, and there is no need to quote from him.

The *epimythion* suggested by these extracts is *luce clarius*. In Phaedrus, Eutropius, Nepos we have Latin prose and verse of the simplest fabric. The

words are in fairly common use, the sentences are short, the syntax is lucid. Each selection is a well-rounded, self-sufficient unit, easy to master, easy even to learn by heart. The subject matter can be made sufficiently attractive to young minds: it is an unobtrusive introduction to the Greek and Roman world, that world in which the young student expects to spend more than a little time. The style matches the subject. It is, we might say, "Latin in informal attire," the sort of uniform that even Caesar and Cicero would don when "off duty." This is not a metaphor; for, when Caesar and Cicero plunged into artistic prose, they were "on duty" as *littérateurs*. They were consciously striking a pose.

If teachers of Latin complain of the difficulty they have with Caesar, why do they not put their pupils in touch with Phaedrus, Eutropius, and Nepos—and in this order, too—before they take them across the Rhine into *Gallia est omnis divisa in partes tres*? Pupils thus trained on colloquial Latin are ready for Caesar, and if they are not, they should be discouraged from going on with Latin.

In other words: Phaedrus, Eutropius, and Nepos are a natural crescendo that might well be tried by those who look for a bridge between grammar and Caesar.

Some of the older generation of classical teachers cherish to this day pleasant recollections of their early introduction to real Latin. As soon as we were drilled in the declensions and conjugations by means of ample exercises in "made" Latin, we were held down to the verse of Phaedrus for at least one semester. Then came another semester with Eutropius, and another with Nepos. And a semester in those days meant six months running with only slight interruptions. And the weeks in those days were made up of six days running; and of these, every day had its hour (60 minutes!) of Latin in the morning, followed by another hour in the afternoon. Naturally, *erant gigantes super terram* in those days, small of stature (for we were fifteen or sixteen years of age, having begun Latin at the age of ten), but pretty well equipped to grapple with Caesar. And after Caesar has paved the way, the road is clear for Cicero and Vergil.

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NOTE

* A second of the papers left by the late Father Kleist. See THE CLASSICAL BULLETIN 27 (November, 1950), pp. 7-8, for his "Aesop and Phaedrus."

No foreign literary language more stubbornly resists a successful rendering in English than does Latin.—Chas. G. Osgood.

Saxa et solitudines voci <poetae> respondent, bestiae saepe immanes cantu flectuntur atque consistunt. Cicero, *Pro Archia* 19.

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EDITORIALS

Vergilian Epitaph: "Servantissimus Aequi"

The glimpse the master poet gives us of the Trojan warrior Ripheus is brief, indeed. He is mentioned first when Aeneas, heeding the frantic and desperate words of Panthus on the dread last night of Troy, dashes forth to throw what might he can against the Greeks who already almost control the city: "Joining themselves to me as companions are Ripheus and Epytus, doughty in arms, disclosed by the moon . . . (*Aeneis* 2.339-340)." Again, when the desperate little band decides to don Greek armor and arms: "This Ripheus does, this Dymas himself, and all the warrior band, in joy . . . (*Ibid.*, 394-395)." Finally, when the stratagem is disclosed, Greek numbers prevail, and Aeneas's force is ruthlessly cut to pieces:

Cadit et Ripheus, iustissimus unus
Qui fuit in Teucris et servantissimus aequi:
Dis aliter visum (*Ibid.*, 426-428).

"Ripheus falls, too, the one most just man of all in Troy, and most observant of the right: but the gods willed otherwise."

Within a space of eighty-eight lines Ripheus is seen for the first time, is followed in the narrative as a man of action, and dies—with an epitaph that any might envy, and with the simple statement of a mystery that Vergil reverently recognizes but does not seek to explain. Ripheus has been famed in Troy as the most just the city knew, as the most observant of the right. He has, seemingly, lived as the gods would have a man live; yet their will has been at variance, *aliter*, with what man would expect. Such a warrior we would perhaps in the limits of our human ken expect to enjoy a special protection in battle, a special defense from the ills that afflict us. Yet Sidgwick's note, in the second volume of his

edition of Vergil's complete works (p. 181), is masterly in its sympathetic understanding of Vergilian feeling: "'God's will was otherwise:' observe the effective and touching brevity, 'otherwise' than such qualities seemed to men to deserve."

Sometimes, in our admiration for the great sweep and larger movement of the epic, we overlook the smaller incidents, the lesser characters, the slighter comments. Yet it is in these that our view of the supremacy of Vergilian art is justified. Such a passage as that concluding with the death of Ripheus, simply stated, relying for its full effectiveness on its remarkable contrast and on its sense of unanswered mystery, displays Vergil as consummate poet and consummate thinker: *poet*, in his conscious or automatic exploitation of the full powers of style at its best; and *thinker*, in his realization of the age-old puzzle of the ways of the gods to men—a puzzle which brings him to no impious outbursts, but to a reverent acceptance, in the calm conviction that a heavenly mind comprehends and vindicates what eludes the intellect of man. Neither Vergil nor any other great classical artist pretends to have the ultimate answer to all the profound problems of man's life. This sense of incompleteness, of the restlessness of the human mind in search of truth, is part of the wizardry of true classical art.

Then, too, the qualities that Vergil singles out for his leave-taking from Ripheus—"the one most just man" and the one "most observant of the right"—give proof again of the high ethical reaches of the best in the classics. The preoccupation with *justice* is a theme constantly returning, a *leit-motif* in the large symphony of Greek and Latin master literature. For a man to be just was truly to be great—*iustissimus unus et servantissimus aequi*.

Now — Sincere Thanks

Several months ago it was the privilege of these columns to announce that "beginning with the present number, THE CLASSICAL BULLETIN will be the charge of the department of classical languages at the central university campus." An "Acting Editorial Committee" for the year of transition was published, including, along with the Chairman, The Reverend Edmund Francis Burke, S.J., and The Reverend Robert John Henle, S.J.; and the following Editorial Associates, Professors Chauncey Edgar Finch, Leo Max Kaiser, and Constantine George Yavis. To these men, the Chairman expresses his hearty and sincere thanks for such success as the year may have brought; likewise, to the central administration of the University, and our special donors, for their generous and sympathetic support. To our readers, too, we are most appreciative; and especially to those various contributors, who heeded our call and supplied us abundantly and unselfishly with materials for publication.

Would a Gayley Help the Russians?

When Charles M. Gayley wrote his book *The Classic Myths in English Literature and in Art* he was writing, as is indicated by his title, not primarily for students of the classics; it was rather his purpose to provide students of English with a convenient reference book to present information about ancient mythology deemed absolutely essential for a thorough understanding of English literature. No one with any substantial experience in English literature will deny that the need was great enough to justify Gayley in his work.

But what about Russian literature? Does the Russian student need a similar handbook on mythology to enable him to understand the works written in his own language in the fullest degree? The answer is definitely in the affirmative. Russian writers refer to mythological subjects somewhat less frequently, perhaps, than do English writers, but, even so, the number of such references is quite large, both in the Russian masterpieces and in other Russian works of less importance.

Russian Uses of Mythological Names

In several instances in Russian, as in various other European languages, proper nouns from the sphere of mythology have become the source of common nouns or other parts of speech in everyday use. An example is *vulkan*, meaning "volcano," and the corresponding adjective, *vulkanicheskij*, meaning "volcanic." Another example is the noun *bakchanalija*, which does not differ from the corresponding English word in meaning, but is used somewhat more commonly in Russian than in English. Russian *khimjera* is used in the same sense as English *chimera*. A physician is often called an *Esculap* (Asclepius); a dog is frequently called a *Tsjerbjer* (Cerberus); and a host is occasionally called an *Amphitriion*.

Many of the popular sayings in English based on mythical or semi-mythical occurrences are duplicated in Russian. If there is a weak spot in something, this is often called the *akhillesova pjata* of the thing, its "Achilles' heel." Often characters in Russian fiction are found under a *damoklovij mjech*, under a "sword of Damocles." One of Rennikov's characters, who is about to retire for the night, says, "*Otpravljajus' k Morfjeju v lapy*"—"I'm going to put myself into the paws of Morpheus." Hilarious laughter is often designated *gomjericheskij smjekh*, "Homeric laughter"—an expression, which, incidentally, is used much more frequently in Russian than in English.

Mythological Metaphors and Similes

There are numerous examples of mythological metaphors and similes. One of Gorky's characters, who is giving an account of his past experiences, is

referred to as telling his *Odisseja*. A seat of power is sometimes called an *olimp*. One writer, N. N. Breshko-Breshkovski, refers to anti-Semitic pogroms as *gjekatomby*, "hecatombs." An individual who is physically strong is often called a *Gjerkuljes*, a "Hercules" or sometimes a *gigant*. Chekhov once uses the expression, "a feminine Hercules," for a particularly strong woman. Affairs of the heart are, of course, referred to as affairs of *Vjenjera* or of *Amur*. In one of Tolstoy's stories a young man tries to win favor with a girl he meets at a ball by comparing her with *Vjenjera* and *Diana*.

One of Chekhov's characters refers to an overbearing boss as a Neptune. Another refers to all women as sphinxes. Still another, in telling how he had attempted to collect some money from a woman who was showing considerable reluctance to pay, explains that, when he accosted her, he was such a Jupiter that he frightened himself.

In his short story, *Chjelkash*, Gorky describes the hum of business going on in a certain city as a hymn to Mercury. In another story by the same author, *Varjen'ka Oljesova*, one of the characters refers to the courtship of his sister with a younger man as an affair of Pygmalion and Galatea. In a third short story, *Jeshchje o Chortje* (*More about the Devil*), Gorky says that a man who is wont to occupy his time in self-contemplation is like Narcissus on the one hand and like a fly in molasses on the other. Amazons are referred to occasionally in Russian literature as decorative figures carved on various pieces of furniture. The Russian word for Amazon, *Amazonka*, has, incidentally, become a common noun, meaning "a woman's riding habit."

The Labors of Hercules

The labors of Hercules are a favorite subject of comparison in Russian fiction. In Chekhov's story, *Kapitanskij Mundir* (*The Captain's Uniform*), a tailor is as happy over finishing the uniform mentioned in the title as Hercules was at having completed all his labors. In another work by Chekhov, *Skuchnaja Istorija*, a university professor, who realizes that the hour of death is rapidly approaching, muses over his past experiences. He finds that nothing in life has given him as much pleasure as delivering his lectures before his students. "It is my guess," he says, "that Hercules, after the very hardest of his labors, did not feel such sweet exhaustion as I experienced every time after one of my lectures."

The same professor refers to the student body which sat at his feet as a *gidra*—a "Hydra." "It was my aim," as the professor expresses it, "to conquer this many-headed Hydra." In Chekhov's story *Stjep*, a party which is crossing one of the famous Russian steppes stops in a private home for a short rest. A young boy in the party is taken by the host into a bedroom. As the host and his wife are talking,

the young boy sees one head pop out from under the cover on one of the beds, then a second head, later a third, and finally a fourth. If the boy "... had possessed a lively imagination," remarks Chekhov, "he could have thought that a hundred-headed *gidra* lay under the bed cover." Present day Russians often speak of the Hydra of counter-revolution.

Medusa and Others

Medusa, who is called *Meduza* in Russian, comes in for her share of attention. Chekhov's story *On i Ona* deals with a well known singer and her rather colorless husband. The latter explains that his musical wife in private life is an ugly, arrogant, vain, selfish, and stupid woman. But when she appears on the stage with her artificial make-up and her artificial personality, and begins to sing, then the whole picture is changed. "Then," he goes on, "I love this hell-cat, this Medusa." One of the characters in Amfiteatrov's novel *Zakat Starago Vjeka* is trying to paint a picture of a woman which will personify the spirit of cold, but, try as he will, he cannot get the eyes painted as he wants them. When he has explained what he is trying to paint, his wife cries, "There are no such eyes as you're dreaming about in the realm of the living, and there could not be. If there were such eyes, the creature who would look with them would be a Medusa. People would turn to stone from fright." When the artist states that this is just what he is trying to put into his picture, his more practical wife retorts, "If you turn the public into stone, there'll be nobody left to buy the picture."

Gorky apparently attaches great importance to Prometheus. In his autobiographical work, *Moi Univjersitjety (My Universities)*, he expresses the opinion that man first became distinguished from the animals when he received the gift of fire from Prometheus. The same writer, in his story, *Varjen'ka Oljesova*, refers to the sentiments of one character, who is an idealist, as *iskry Promjetjejeva ognja*—"sparks of the fire of Prometheus."

The Russian writers are in many cases quite familiar with the stories of the *Ilias* and the *Odyssey*. In *My Universities* Gorky records that some young men began showing too much attention his wife. When he asked her what she intended to do about the situation, she indicated that she thought it might be a good thing to encourage them just a little to stir them out of their listlessness. He thereupon called to her attention the career of Circe. Urvantsov, in his novel *Zavtra Utrom*, refers to a certain individual who wished to use religion for his own personal ends. "This carrion eagle," he says, "had once studied history and remembered how the Greeks took Troy. He slipped into his coach as the Greeks slipped into the horse, and rode over to the side of Christ." V. Zhabotinski has an historical novel based on the career of Samson. According to his

story, when Samson was captured by his enemies, one of his captors argued against putting him to death with the following words: "The gods rarely put on earth men like him. Akhtur (Hector), the defender of Troy, was of this same breed. A Greek, after killing him, tied his body to his chariot and dragged him over the fields by the legs. But he was a Greek, a son of a low-born, uncultivated family of robbers. Are we Greeks?"

Chauncey Edgar Finch

Saint Louis University

Breviora et Petita

State Junior Classical League Convention

Those who periodically deplore high school students' apparent lack of enthusiasm for difficult courses would have been agreeably surprised at the enthusiasm of the 280 *Junior Classical League* delegates who attended the State JCL Convention, held at Mercy High School, University City, Missouri, April 14, 1951. On the morning *agenda* were reports of Latin Club activities from the twenty-four high schools represented, a business meeting, a "get acquainted" session, and a luncheon. In the afternoon there were Latin songs, skits, and talks, climaxed by an illustrated lecture on "Greek Excavations," by Professor George E. Mylonas of Washington University. Election of officers brought the assembly to a close.

Sister Mary Concepta McCabe, R.S.M.

Mercy High School,
University City, Missouri

Boston College Academic Specimen

A formal *Academic Specimen* in nine orations of Demosthenes was presented by the Classical Academy of Boston College on April 29, 1951. William C. Lynch and Paul A. Kelly, undergraduates in the class of rhetoric, successfully "defended" the Athenian statesman against the objections of three visiting professors, Eric A. Havelock of Harvard University, C. Arthur Lynch of Brown University, and The Reverend Joseph F. M. Marique, S.J., of Fordham University. A special feature of the program was a modern version of the famous *ἐπὶ τῇ ἐν γὰρ ἡν*, centering on conflict in Korea. The event was concluded with questions from the floor.

Carl J. Thayer, S.J.

Boston College

Fifth Anniversary of CARE

To the many classicists who have used the facilities of the CARE organization to help distressed colleagues in Europe, the fifth anniversary booklet prepared under the title, *Ten Million Ambassadors*, will be of especial interest. The kindly and efficient work of CARE continues, for a world surely in desperate need of help. Such is the purport of

President Truman's message to *CARE*, highlighting the issue of the commemorative booklet; he says, in part: "The bridge which you, with the support of the American people, have forged across the two oceans needs to be maintained not only for the purpose of succoring human life but also for interpreting the American role in the world community."

College of William and Mary Institute

Under the direction of Professors A. Pelzer Wagener and George J. Ryan, the College of William and Mary will offer its thirteenth "Institute on the Teaching of Latin," from June 25 to July 14. Visiting faculty members will be Dr. B. L. Ullman, Kenan Professor of Latin at the University of North Carolina, and Miss Gertrude J. Oppelt, Chairman of the Foreign Language Department, South Side High School, Fort Wayne, Indiana.

ACLS Scholars

The American Council of Learned Societies, in a particularly sage and timely move, has announced a program of awards for individuals to be known as *ACLS Scholars*, chosen "from teachers in the humanities temporarily displaced from college and university faculties as a result of the defense emergency." Scholars chosen will be concerned usually with "the continuous demonstration of the relevance of humanistic learning to the lasting problems of mankind." The candidate, in each case, must have demonstrated a high degree of scholarly attainment in one or more of the humanistic disciplines; must have the doctorate of philosophy, or its equivalent in training and experience; must in his faculty experience promise, or demonstrate, distinction as a teacher and scholar; must be without an assured faculty position for 1951-1952; must be a citizen of the United States. Application forms should be requested immediately from the Secretary for *ACLS Scholars*, American Council of Learned Societies, 1219 Sixteenth Street, N.W., Washington 6, D. C.

Intercollegiate Latin Contest

In the *Annual Intercollegiate Latin Contest* among the nine colleges and universities of the Jesuit Chicago and Missouri provinces, held on March 15, 1951, results were as follows: first place, Peter G. Theis, Marquette University; second, Thomas Gallagher, Jr., Xavier University; third, Dennis D. Murphy, Marquette; fourth, George R. Miltz, Xavier; fifth, Charles Nolan, Xavier; sixth, Raymond Zvetina, Loyola University (Chicago); seventh, Anselm Romb, Loyola; eighth, Joseph A. Hynes, University of Detroit; ninth, Charles A. Spaniol, John Carroll University; tenth, Frederick E. Brenk, Marquette.

The Vergilian Society Program for 1951

Though the Vergilian Society will not conduct a summer school, there will be a special course of lectures, July 1 to December, 1951, arranged on a weekly basis, and sponsored by the honorary president of the Vergilian Society, Professor Amedeo Maiuri, Director of the National Museum at Naples, and Professor Olga Elia, Director at Pompeii. The lectures are especially arranged, according to announcement, "for those scholars and students who have but a limited time to spend in Southern Italy."

News Notes from the Associations

At the forty-fifth Annual Meeting of *The Classical Association of New England*, held at Trinity College, Hartford, Connecticut, March 30 and 31, 1951, the following officers were elected for 1951-1952: president Frances T. Nejake, Middletown, Connecticut, High School; vice-president, Thomas Means, Bowdoin College; secretary-treasurer, F. Stuart Crawford, Boston University; members of the executive committee, Mildred I. Goudy, Crosby High School, Waterbury, Connecticut, Allan S. Hoey, Hotchkiss School, Francis L. Jones, Worcester State Teachers College, and Eunice Work, Wheaton College. The Forty-sixth Annual Meeting will be held at Phillips Exeter Academy, March 21 and 22, 1952.

The Forty-fourth Annual Meeting of *The Classical Association of the Atlantic States* was held at Franklin and Marshall College, Lancaster, Pennsylvania, in joint session with the Annual Spring Meeting of The Pennsylvania State Association of Classical Teachers, on April 27 and 28, 1951. Elected for 1951-1952 were the following: president, Emilie Margaret White, Head of the Department of Foreign Languages, Public Schools, District of Columbia; vice-presidents, Emory E. Cochran, Fort Hamilton High School, Brooklyn, New York, and Earl L. Crum, Lehigh University; secretary-treasurer, Eugene W. Miller, University of Pittsburgh; *ex officio* member of the Executive Committee, Franklin B. Krauss, Pennsylvania State College. The Fall Meeting will be held in Atlantic City, November 23 and 24, 1951, in conjunction with the Middle States Association of Colleges and Secondary Schools. There will also be a Spring Meeting, the place and date still to be determined.

The Classical Association of the Middle West and South held its Forty-seventh Annual Meeting at Hotel Peabody, Memphis, Tennessee, on March 29-31, 1951. The new officers for 1951-1952 are: president, William C. Korfmacher, Saint Louis University; first vice-president, Grace L. Beede, University of South Dakota; secretary-treasurer, John N. Hough, University of Colorado; member of the executive committee, Russel M. Geer, Tulane Uni-

versity. The Forty-eighth Annual Meeting will be held at the Royal York Hotel, Ontario, April 17-19, 1952. The *Southern Section* of the Association has as president Russel M. Geer, and as secretary-treasurer Graydon W. Regenos, both of Tulane University; Charlotte Ludlum, Berea College, is vice-president. It will meet in Atlanta, Georgia, November 22-24, 1951.

Fourteen chapters were represented at the Twenty-third National Convention of *Eta Sigma Phi*, undergraduate honorary classical fraternity, meeting at the University of Kentucky, Lexington, on April 6 and 7, 1951. Officers for 1951-1952 were chosen as follows: *megas prytanis*, Jack Woodhouse, University of Kentucky; *megas hyparchos*, Lynn Casper, Lawrence College; *megas grammateus*, Jane Wright, Vanderbilt University; *megas chrysophylax*, Richard Thompson, Indiana University. Professor Graydon W. Regenos of Tulane University will be the new Executive Secretary and Editor of *The Nuntius*, succeeding Professor William C. Korf-macher of Saint Louis University, who becomes Honorary Secretary. The Twenty-fourth National Convention will be held at Indiana University, at a date still to be decided in April, 1952.

Eta Sigma Phi Awards

Three national contests were staged this year by Eta Sigma Phi Fraternity, the *Sixth Annual Essay Contest*, the *Second Special Greek Translation Contest*, and the *Satterfield Latin Version Contest*, each with monetary prizes offered by donors. The *Essay Contest* called for an original paper on "Democratic Ideals in Pericles' Funeral Oration (Thucydides 2.34-46)." First place went to Marietta C. M. Conroy, College of Saint Teresa, Winona, Minnesota; second, Emery Tito, Mundelein College, Chicago; third, Ned Nakles, Washington and Jefferson College, Washington, Pennsylvania; fourth, Steaven Kent Jones, Jr., University of Mississippi, Oxford; fifth, Harper Hunt Comer, Tulane University, New Orleans; sixth, Van G. Peterson, Georgetown University, Washington, D. C. The *Greek Translation Contest* involved the translation at sight of a passage from the orator Andocides. The winners were: first place, Donald R. Laing, Jr., Washington and Jefferson College, Washington, Pennsylvania; second, Richard M. Welsh, Boston College, Boston; third, Brandt N. Steele, Wabash College, Crawfordsville, Indiana; fourth, Thomas J. Clifford, Jr., Boston College; fifth, William C. Lynch, Boston College; sixth, John McLellan, Boston College. In the *Satterfield Latin Version Contest*, entrants were asked to prepare a careful translation of a passage from the *Carmen Paschale* of Sedulius. The winner was John McLellan of Boston College; honorable mention was accorded to: Sister Mary Alice Chineworth, O.S.P., Mount Mary College, Milwaukee; Elizabeth Court-

ney, Rosary College, River Forest, Illinois; Patricia Louise Vetter, San Francisco College for Women, San Francisco; Arnold Weinstein, Hunter College, New York. The total number of entries in the three contests was 113, representing thirty-seven colleges and universities.

Book Reviews

Joseph Crehan, S.J., *The Osterley Selection from the Latin Fathers: With Introductions and Notes*. London, Longmans Green and Company, 1950. Pp. 109. \$1.50.

This text has been tried successfully with students for the Catholic priesthood for whom the selections were primarily chosen. However, as the preface points out, it is a text that can be used by all students as an introduction to Patristic Literature.

The selections are not offered as a substitute for the writings of the pagan authors whose works are traditionally the basis of the Humanities. They are offered as examples of the vigorous Latin and the passionate conviction of the early Christian writers.

A handy table of dates of authors lists eighteen items which range in time from the Scillitan Martyrs (180) to Bede. Names included are: Ambrose, Augustine, Bede, Cassiodorus, Cyprian, Egeria, Gregory, Jerome, Leo, The Scillitan Martyrs, Maximus of Turin, Niceta of Remesiana, Patrick, Salvianus, Tertullian, Turribius, Victor Vitensis, Vincent of Lérins. The table of contents lists forty-two selections, fifteen of which are from Saint Augustine. The selections chosen have interest for the modern student. The English headings, too, have a modern appeal, for example, "Straight from the Shoulder," "The Wide Open Spaces," "The Wealthy Don," "The Birth of a New World."

Selections are from one to three pages in length. Each is preceded by a short, interesting introduction and followed by notes that explain reference background, special word meanings (the book contains no vocabulary), and necessary points of Late Latin syntax. These notes highlight points of contemporary appeal. Thus selection number ten, an extract from Sermon 345 of Saint Augustine, "has many points for the modern D.P.," and in the introduction to number fifteen we read "A sermon which St. Maximus of Turin preached at the reopening of the rebuilt cathedral of Milan, after its sack by Attila in 453, has survived, in which he says much that will inspire those who are now to help in rebuilding the desolate cities."

The material, organization, and general format of the book combine to give us a text that is full of interesting possibilities for general classroom use.

Cornelia P. Brossard

Maryville College,
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A. R. Benner and F. H. Fobes, *The Letters of Alciphron, Aelian, and Philostratus, With an English Translation (Loeb Classical Library)*. Cambridge, Harvard University Press, 1949. Pp. xi, 587, 10. \$3.00.

These late Greek letters, whose dates are impossible to establish except to say they are written after Lucian's time, are pleasant if not very important reading. Alciphron's, written as by fishermen, farmers, parasites, and courtesans, are the most attractive, colorful, and valuable of the three groups; there is in them many a clear glimpse of Greek life. The hard lot of both the Greek farmer and the parasite (for different reasons, of course) is realistically portrayed, and the courtesans' letters present a close and at times almost unnerving picture of the Athenian demimonde. Aelian's letters, much fewer in number, deal with farmers alone. The quality of the letters of Philostratus is much inferior to that of Alciphron's; they are more artificial, pedantic, and frigid, even though they are love letters addressed to both women and boys. Mr. Fobes completed the volume, which had been brought to a first draft by Mr. Benner before the latter's death in 1940. The introductions painstakingly, although fruitlessly, discuss the dates of the authors; the relations of the manuscripts are also treated to some purpose, and careful indexes complete the volume. Of Philostratus no earlier English version has appeared. Students of erotic language, imagery, and rhetoric will find the book a mine of information, but its chief literary value is its demonstration of the decadence of late Greek prose. Those who inveigh against the decay of standards in modern literature and hold up to view the excellence of the Greeks should recall that even the Greeks were not always at their best.

L. R. Lind

University of Michigan Linguistic Program

As part of the Summer Session of the University of Michigan, a "Linguistic Program" is offered from June 25 to August 17, 1951. A wide range of courses and conferences in various phases of the linguistic field will be available. Among items of particular note are: the "Seminar in Applied Linguistics," sponsored by the American Council of Learned Societies; the availability of the collections of the *Linguistic Atlas* and the *Middle English Dictionary* to scholars who wish to do research in these fields; a series of eight public lectures (July 23 to August 3), by Professor R. Jakobson, of Harvard University. Among the other visiting faculty personnel will be Professor Charles Bruneau, of the Sorbonne.

Horace's own tastes and habits were naturally Epicurean, but he everywhere exhibits a hearty admiration for that *virtus* which is certainly Stoical rather than Epicurean.—Page.

Index to Volume 27

Contents: Articles, A; Editorials, E; Poems, P; Reviews, R; Short Notes, S. Arabic numerals indicate pages.

ARTICLES

Aesop and Phaedrus, 7-8 (Kleist). Again, Latin As Latin, 26-27 (Ojeman). Attitude of the Roman Administration Toward Greek and Latin, The, 51-53, 56-57 (Trahman). Augustine on Metamorphosis, 28-29 (Most). Cemetery: A Word of Consolation, 34 (Beyenka). Classicist's Soliloquy: The New Sleeping Car, 32 (Mierow). Evolution of Omphale, The, 43-44 (Suhr). Experience with Ecclesiastical Latin, 44-45 (Ojeman). Figure of the Tragic Dance, A, 3-4 (Lawler). First International Classics Meeting, A, 8-10 (Costelloe). Greek Duplicity, 19-22 (Donelan). Homer the Orator: Quintilian, 5 (Brozowski). How Poor Is Poor Enough? 63-64 (Alexander). Interruptions, 1-2 (Norwood). Learning to Think in Latin, 33 (Mierow). Mental Character of Meno, The, 40-41, 43 (Bastian). Neither Snow Nor Rain, 14-16 (Voss). Pedagogical Crescendo: Three Authors, A, 65 (Kleist). Plato and the Arts, 13-14 (Murley). Prosopographia Christiana Hispanica, 31 (*Folia* Committee). Pushkin and Korolenko on Jesuit Classical Education, 32-33 (Finch). Question of Plato's *Euthyphro*, The, 57-58 (Weston). Saint Paul in Greece—An Anniversary, 49-50 (Kinsey). Side-lights on Emotion in Vergil, 61-63 (Bastian). Silver Strainer from Roman Times, A, 25-26 (Hill). Simonidean Epitaph at Mississippi, A, 37-40 (Robinson). Walter Pater's Lacedaemon, 16-17, 19 (Peters). Would a Gayley Help the Russians? 67-68 (Finch).

EDITORIALS (Korfmacher)

Again, Old and New, 30. Now—Sincere Thanks, 66. Qui Magnitudinem Iustitiae, 18. To Each His Own Character, 42. To Those Who Have Toiled Before, 6. Vergilian Epitaph: "Servantissimus Aequi," 66. World As Fatherland, The, 54.

POEMS

Hymnus Mariae Mense Maio, 55 (Bastian). Inscription for the Loyola University Library, 27 (Callens). Translation: Shakespeare, *Sonnet* 29, 7 (Taylor).

REVIEWS

R. G. Austin, *Quintiliani Institutionis Oratoriae Liber XII*, 48 (Korfmacher). A. R. Benner and F. H. Fobes, *The Letters of Alciphron, Aelian, and Philostratus, With an English Translation*, 71 (Lind). R. G. Bury, *Sextus Empiricus, Against the Professors, With an English Translation*, 47 (DeLacy). H. R. Butts, *The Glorification of Athens in Greek Drama*, 23-24 (Korfmacher). Joseph Sevier Callaway, *Sybaris*, 59-60 (Hill). Rhys Carpenter, *Folk Tale, Fiction and Saga in the Homeric Epics*, 35-36 (Yavis). Joseph Crehan, S.J., *The Osterley Selection from the Latin Fathers*, 70 (Brossard). Norman W. and Norman J. DeWitt, *Demonsthenes: Funeral Speech, Erotic Essay, LX, LXI: Exordia and Letters, With an English Translation*, 47-48 (Pickel). W. F. Jackson Knight, *Selections from the Eclogues, Georgics and Aeneid*, 48 (Korfmacher). Curt Lindhagen, *'Εγὼ δὲ σοῦαι*, Ape. 18: 17, Hes. 48:18.19; *Die Wurzel Σαν in NT und AT*, 35 (Gruenthaner). Frank Gardner Moore, *Livy, With an English Translation*, 35 (Finch). Allan Nevins and Others, *The Humanities for Our Time*, 11-12 (Guentner). H. Rackham, *Pliny (Books 17-19): Natural History, With an English Translation*, 58-59 (Salzer). David M. Robinson, *Excavations at Olynthus, Part XIII: Vases Found in 1934 and 1935*, 59 (Yavis). Giovanni Sarro, *Grammatica Latina, Sintassi Latina, Esercizi Latini, Esercizi di Sintassi Latina*, 10-11 (Costelloe). H. J. Thomson, *Prudentius, With an English Translation*, 24 (Kaiser).

SHORT NOTES

ACLS Scholars, 69. Boston College Academic Specimen, 68 (Thayer). Bunin, Admirer of Homer, 45 (Finch). Christmas Meetings, 22. College of William and Mary Institute, 69. Comprehensive Review of Oxford Classical Dictionary, 45 (Dow). Cyprian Periodical, A, 34-35 (Yavis). Eta Sigma Phi Awards, 70. Eta Sigma Phi Contests, 46 (Korfmacher). Fifth Anniversary of CARE, 68-69. Index Locorum to Denniston, An, 45 (Helmhold). Intercollegiate Latin Contest, 69. Iowa Classical Conference, 55. Latin Grammars for the Burning, 46 (Finch). Latin in West Virginia, 55. Latin Week and the *Latin Week Bulletin*, 55. Letter to THE CLASSICAL BULLETIN, 22 (Murley). Meetings of Classical Interest, 34. New Publication, *Onoma*, A, 55. News Notes from the Associations, 69-70. Pushkin's Opinion of Tiberius, 46 (Finch). Query: An Ablative in Propertius 1.7, 23 (Kaiser). Ralph Roister Doister and *The Clouds*, 35 (Kaiser). Saint Louis University Twelfth Latin Teachers' Institute, 55.

State Junior Classical League Convention, 68. Tear Vases, 34 (Finch). Uniform Style Sheet, The, 22-23. University of Michigan Linguistic Programs, 71. Vatican Manuscripts in Microfilm, 50. Vergilian Society Program for 1951, The, 69. Vergil's Musing Tityrus, 46 (Kaiser). Waves and Color in Catullus, 65, 2 (Kaiser).

CONTRIBUTORS

William Hardy Alexander: How Poor Is Poor Enough? A, 63-64. Ralph J. Bastian, S.J.: Hymnus Mariae Mense Maio, P, 55. The Mental Character of Meno, A, 40-41, 43. Side-Lights on Emotion in Vergil, A, 61-63. Sister M. Melchior Beyenka, O.P.: Cemetery: A Word of Consolation, A, 34. Cornelia P. Brossard: Joseph Crehan, S.J., *The Osterley Selection from the Latin Fathers*, R, 70. Hillard Leon Brozowski, S.J.: Homer the Orator: Quintilian, A, 5. Paul L. Callens, S.J.: Inscription for the Loyola University Library, P, 27. M. Joseph Costelloe, S.J.: A First International Classics Meeting, A, 8-10. Giovanni Sarro, *Grammatica Latina, Sintassi Latina, Esercisi Latini, Esercisi di Sintassi Latina*, R, 10-11. Phillip DeLacy: R. G. Bury, *Sextus Empiricus, Against the Professors, With an English Translation*, R, 47. Sister M. Bede Donelan, O.S.F.: Greek Duplicity, A, 19-22. Sterling Dow: Comprehensive Review of Oxford Classical Dictionary, S, 45. Chauncey Edgar Finch: Bunin, Admirer of Homer, S, 45. Latin Grammars for the Burning, S, 46. Frank Gardner Moore, *Livy, With an English Translation*, R, 35. Pushkin and Korolenka on Jesuit Classical Education, A, 32-33. Pushkin's Opinion of Tiberius, S, 46. Tear Vases, S, 34. Would a Gayley Help the Russians? A, 67-68. The Folia Committee on P.C.H.: Prosopographia Christiana Hispanica, A, 31. Michael J. Gruenthaner, S.J.: Curt Lindhagen, *Ἐγγύς ἐσθαι*, Apc. 18:17, Hes. 48:18:19: Die Wurzel *zan* im NT und AT, R, 35. Francis Joseph Guentner, S.J.: Allan Nevins and Others, *The Humanities for Our Time*, R, 11-12. W. C. Helmbold: An Index Locorum to Denniston, S, 45. Dorothy Kent Hill: Joseph Sevier Callaway, *Sybaris*, R, 59-60. A Silver Strainer from Roman Times, A, 25-26. Leo Max Kaiser: Query: An Ablative in Propertius 1.7. S, 23. Ralph Roister Doister and The Clouds, S, 35. H. J. Thomson, *Prudentius, With an English Translation*, R, 24. Vergil's Musing Tityrus, S, 46. Waves and Color in Catullus 65, S, 2. Robert S. Kinsey: Saint Paul in Greece—An Anniversary, A, 49-50. James Aloysius Kleist, S.J.: Aesop and Phaedrus, A, 7-8. A Pedagogical Crescendo: Three Authors, A, 65. William Charles Korf-macher: Again, Old and New, E, 30. R. G. Austin, *Quintilian Institutionis Oratoriae Liber XII*, R, 48. H. R. Butts, *The Glorification of Athens in Greek Drama*, R, 23-24. Eta Sigma Phi Contests, S, 46. W. F. Jackson Knight, *Selections from the Eclogues, Georgics and Aeneid*, R, 48. Now—Sincere Thanks, E, 66. Qui Magnitudinem Iustitia, E, 18. To Each His Own Character, E, 42. To Those Who Have Toiled Before, E, 6. Vergilian Epitaph: "Servantissimus Aequi," E, 66. The World As Fatherland, E, 54. Lillian B. Lawler: A Figure of the Tragic Dance, A, 3-4. L. R. Lind: A. R. Benner and F. H. Fobes, *The Letters of Alciphron, Aelian, and Philostratus, With an English Translation*, R, 71. Sister M. Concepta McCabe, R.S.M.: State Junior Classical League Convention, S, 68. Charles Christopher Mierow: Classicist's Soliloquy: The New Sleeping Car, A, 32. Learning to Think in Latin, A, 33. (The Reverend) William G. Most: Augustine on Metamorphosis, A, 28-29. Clyde Murreley: Letter to THE CLASSICAL BULLETIN, S, 22. Plato and the Arts, A, 13-14. Gilbert Norwood: Interruptions, A, 1-2. Sister M. Renelle Ojeman, S.S.N.D.: Again, Latin As Latin, A, 26-27. Experience with Ecclesiastical Latin, A, 44-45. Francis Edward Peters, S.J.: Walter Pater's Lacedaemon, A, 16-17, 19. Frank Givens Pickel: Norman W. and Norman J. DeWitt, *Demosthenes: Funeral Speech, Erotic Essay, LX, LXI: Exordia and Letters, With an English Translation*, R, 47-48. David Moore Robinson: A Simonidean Epitaph at Mississippi, A, 37-40. William C. Salzer: H. Rackham, *Pliny (Books 17-19): Natural History, With an English Translation*, R, 58-59. Elmer G. Suhr: The Evolution of Omphale, A, 43-44. John Hammond Taylor, S.J.: Translation, Shakespeare, Sonnet 29, P, 7. Carl J. Thayer, S.J.: Boston College Academic Specimen, S, 68. Carl R. Trahman: The Attitude of the Roman Provincial Administration Toward Greek and Latin, A, 51-53, 56-57. David O. Voss: Neither Snow Nor Rain, A, 14-16. Arthur Harold Weston: The Question of Plato's *Euthyphro*, A, 57-58. Constantine G. Yavis: Rhys Carpenter, *Folk Tale, Fiction and Saga in the Homeric Epics*, R, 35-36. A Cyprian Periodical, S, 34-35. David Moore Robinson, *Excavations at Olynthus, Part XIII: Vases Found in 1934 and 1938*, R, 59.

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